

DEVO
GREATEST
MISSES



PARENTAL
ADVISORY
EXPLICIT LYRICS

AAD



1. DEVO CORPO-
RATE ANTHEM...
2. CLOCKOUT...
3. THE DAY MY
BABY GAVE ME A
SURPRIZE...
4. SHRIVEL-UP...
5. BLOCKHEAD...
6. PINK PUSSY-
CAT... 7. MONGO-
LOID- 8. BE STIFF
(BOOJI BOY VERSION) 9. {I
CAN'T GET NO}
SATISFACTION



(BOOJI BOY VERSION) 10. PEN-
ETRATION IN THE
CENTREFOLD...
11. TOO MUCH PAR-
ANOIAS- 12. S.I.B.
{SWELLING ITCH-
ING BRAIN}...
13. MECHANICAL
MAN (BOOJI BOY VERSION)
14. SPEED RACER...
15. TIMING
X.../SPACE JUNK...
16. JOCKO HOMO
(BOOJI BOY VERSION)

Produced by Devo

except: *Produced by Roy Thomas Baker (For R.T.B. Audio Visual Productions U.S.A.) **Produced by Brian Eno

***Produced and Engineered by Ken Scott For KoMos Productions, Inc.

Album Compilation: Kathe Duba-Noland, Gerald V. Casale and Mark Mothersbaugh

1. **DEVO CORPORATE ANTHEM***** 1:13
(Mark Mothersbaugh) Nymph Music BMI. From the album DUTY NOW FOR THE FUTURE BSK 3337
2. **CLOCKOUT***** 2:47 (Gerald V. Casale) Nymph Music BMI. From the album DUTY NOW FOR THE FUTURE BSK 3337
3. **THE DAY MY BABY GAVE ME A SURPRIZE***** 2:40 (Mark Mothersbaugh) Nymph Music BMI. From the album DUTY NOW FOR THE FUTURE BSK 3337
4. **SHRIVEL-UP**** 3:03 (Gerald V. Casale/Mark Mothersbaugh/Bob Mothersbaugh) Nymph Music BMI. From the album Q: ARE WE NOT MEN? A: WE ARE DEVO! BSK 3239
5. **BLOCKHEAD***** 2:59 (Bob Mothersbaugh/Mark Mothersbaugh) Nymph Music BMI. From the album DUTY NOW FOR THE FUTURE BSK 3337
6. **PINK PUSSYCAT***** 3:10 (Mark Mothersbaugh/Bob Mothersbaugh) Nymph Music BMI. From the album DUTY NOW FOR THE FUTURE BSK 3337
7. **MONGOLOID**** 3:43 (Gerald V. Casale) Nymph Music BMI. From the album Q: ARE WE NOT MEN? A: WE ARE DEVO! BSK 3239
8. **BE STIFF** (Booji Boy Version) 2:32 (Gerald V. Casale/Bob Lewis) Nymph Music BMI
9. **{I CAN'T GET NO} SATISFACTION** (Booji Boy Version) 2:58 (Mick Jagger/Keith Richard) ABKCO Music Inc. BMI
10. **PENETRATION IN THE CENTREFOLD**** 2:27 (Gerald V. Casale/Mark Mothersbaugh) Devo Music/Virgin Music (Publishers) Ltd. From the UK single "THE DAY MY BABY GAVE ME A SURPRIZE" Virgin Records VS 265
11. **TOO MUCH PARANOIAS**** 1:56 (Mark Mothersbaugh) Nymph Music BMI. From the album Q: ARE WE NOT MEN? A: WE ARE DEVO! BSK 3239
12. **S.I.B. {SWELLING ITCHING BRAIN}***** 4:28 (Mark Mothersbaugh) Nymph Music BMI. From the album DUTY NOW FOR THE FUTURE BSK 3337
13. **MECHANICAL MAN** (Booji Boy Version) 3:19 (Mark Mothersbaugh) Nymph Music BMI
14. **SPEED RACER*** 2:38 (Mark Mothersbaugh) Nymph Music/Devo Music. Admin. by Unichappell Music BMI. From the album OH NO! IT'S DEVO 1-23741
15. **TIMING X**/SPACE JUNK**** 3:25 (Mark Mothersbaugh) (Gerald V. Casale/Bob Mothersbaugh) Nymph Music BMI. ***From the album DUTY NOW FOR THE FUTURE BSK 3337 **From the album Q: ARE WE NOT MEN? A: WE ARE DEVO! BSK 3239
16. **JOCKO HOMO** (Booji Boy Version) 2:54 (Mark Mothersbaugh) Nymph Music BMI

PRODUCED BY DEVO

EXCEPT: *PRODUCED BY ROY THOMAS BAKER
{FOR R.T.B. AUDIO VISUAL PRODUCTIONS U.S.A.}

**PRODUCED BY BRIAN ENO

***PRODUCED AND ENGINEERED BY KEN SCOTT
FOR KOMOS PRODUCTIONS, INC.

ALBUM COMPILATION: KATHE DUBA-NOLAND,
GERALD V. CASALE AND MARK MOTHERSBAUGH
ART DEVOTION: GERRY CASALE/TIM STEDMAN
DEVOGRAPHY: ALEX REMLYN

SPECIAL THANKS: CHARLIE SPRINGER, STEVEN BAKER,
KEVIN LAFFEY, RICK STREICKER



THE BAND DEVOLVED FROM A LONG LINE OF BRAIN-EATING APES, SOME OF WHICH SETTLED IN N.E. OHIO AROUND AKRON WHERE MEMBERS OF DEVO EVENTUALLY APPEARED YEARS AFTER THE A-BOMB ENDED WORLD WAR II. BY THE PROCESS OF NATURAL SELECTION THEY MET AND SHARED THE HABITS OF MAKING ELECTRONIC NOISE, WATCHING T.V. AND WATCHING EVERYBODY ELSE. THEY CALLED WHAT THEY SAW AROUND THEM DE-EVOLUTION AND CALLED THEIR MUSIC DEVO. IT MADE THE SOUND OF THINGS FALLING APART. SPUDS YELLED AND THREW THINGS LIKE BEER BOTTLES AT DEVO WHEN THEY PLAYED. BUT ONE DAY IN 1977 THE SPUDS CHEERED AND THREW FITS BECAUSE SPUDBOYS IN THE CITIES REALIZED THAT "WE'RE ALL DEVO!" BOOJI BOY HAD BEEN TELLING EVERYONE THIS FACT FOR YEARS. HE TOLD THEM IN DEVO'S FIRST MOVIE "THE TRUTH ABOUT DE-EVOLUTION" NOW THAT NEARLY EVERYONE IS FINDING OUT, HERE IS SOMETHING ELSE. THE FIVE SPUDBOYS FROM OHIO ARE ALMOST UNIFORM IN HEIGHT AND WEIGHT & THEIR BOOT SIZE IS 8C. ALAN PROVIDES THE JUNGLE STYLE BEATS, JERRY EMITS DEBASED PULSES AND BOB NO. 2 ADDS PRECISE ROBOT RHYTHMS. BOB NO. 1 RETALIATES WITH SONIC MUTATIONS AND MARK SPRAYS THE ENTIRE MIXTURE WITH ALIEN SYNTHESIZER GASES. PLUS HIS VOICE IS USED MORE OF THE TIME THAN THE OTHER FOUR. THEY ARE ALL FOLLOWING THE COMMANDS OF THEIR GENETIC CODES. THEY ARE SUBURBAN ROBOTS HERE TO ENTERTAIN CORPORATE LIFE FORMS. DEVO SAYS OPPOSITES AND REBELLION ARE OBSOLETE. THE FITTEST SHALL SURVIVE YET THE UNFIT MAY LIVE. IT'S ALL THE SAME.

— (continued from GREATEST HITS) and chem lab assistants. They started DEVO in 1973 because, in the words of Mark Mothersbaugh, "We had nothing better to do!" They played at the Akron Creative Arts Festival that year. The next year they played the Festival again, their second gig. Actually, the band was just part of a film they were making, The Truth About De-evolution, which came out in 1976. That year they started doing gigs at the now-legendary Crypt in Akron and later, Crocus Behemoth of Pere Ubu gave them the nod at the Pirate's Cove in Cleveland. Next step was New York, where no one quite knew what to make of them.

"We got into a fight with the Dead Boys during our show," laughs Jerry. "We had fought with them before. They're exactly our alter egos. They're everything we're not. They're humans—driven by passions, things they don't understand and beer-drinking and nihilistic acts against themselves. We're scientists, robots. It was the aliens against the apes. We did "Jocko Homo," and all of a sudden Cheetah Chrome [the Dead Boys' former guitarist] jumps on stage and says, 'You callin' me a monkey?!' and makes all these outraged monkey noises!"

From their success in New York, DEVO went on to L.A., where they played the Starwood in the Spring of '76. At the behest of A&M Records—which saw them, for a short while, as a newer and cheaper Tubes—the band relocated on the West Coast. That summer they travelled to the Mabuhay Gardens in San Francisco where, predictably, they were an instant success. They never moved back to Ohio.

"San Francisco and Los Angeles are the two most DEVO cities in the States," Bob M. explains. "The people have unwound further. They have devolved—their tastes, what they need, how they relate to being alive. For them, DEVO is the same as Sammy Davis in Las Vegas. And we always hated the Ohio winters anyway. Besides, everybody who doesn't like church in the Midwest moves out to Los Angeles. L.A. is more intensely bad than Akron. Akron's bad because no one has any money, no one has any

ideas, and it's very cold for about five months of the year; and that's kind of like a boring bad. L.A.'s a kind of stimulating bad!"

Before they started all their touring and travelling, however, they founded their own little record company—Booji Boy Records—in a garage and started pressing a little record called "Jocko Homo" b/w "Mongoloid." That record has sold over 75,000 copies—by far the most of any of the new wave self-produced records—and was followed by an equally successful rendition of the Rolling Stones' "Satisfaction!"

David Bowie interested Warner Brothers in the band and, to make a long, involved story short, they made an LP for Warners (identical to one released by Virgin in the U.K.) with avant gardiste Brian Eno producing. Bowie did not produce, as was originally rumored. He did come to a recording session, where he read a magazine and said, 'It's great; it's all there! He also suggested DEVO include a lyric sheet with the album.

"Brian was with us the whole time," explains Mark, "24 hours a day for almost four weeks. What he did was save us from a real producer who might have wanted to screw around and take aesthetic liberties with our music. He helped us; he respects his women!"

"That's a business joke," interjects Jerry, between giggles. "In the record business all the metaphors are about fucking and women. All the A&R men in all the big companies act the same. We have one message to bands not yet under contract: remember you're a woman and learn what the litigation posture looks like—doggie submission. Don't be afraid of the barrels in the offices!"

At this point, several DEVOs launch into interesting and animated pantomimes of what they claim happens to bands in the offices of the big record companies. They have also hinted at this, generally, in the song "Praying Hands," and they plan to record an entire LP about the relationship by their third album. Mark continues: "One guy said, 'I had seven 14 year old

girls come in here. One needs deodorant; another needs to brush her teeth. How do you tell a band she's just not your type of girl?"

Well, although most of the big American record companies have been managing this quite well, when it comes to new wave bands, Warner Brothers has apparently decided DEVO is just their girl. Probably what Warners does not know is that if DEVO is successful, they may just revolutionize rock and roll.

Bob, for example, thinks that guitars are passe: "They're getting tired; they need a rest. They won't make the noises we want. We'll have to get rid of rock and roll guitar songs. People have been saturated with guitars. As soon as you hold that guitar, as soon as you imitate Jimmy Page, you're bound to come up with the same things Jimmy Page did. People need new sounds to relate to."

Not that DEVO is planning to actually do away with guitars completely. They just feel that it's a logical progression to de-emphasize them, perhaps to use them as controls on other instruments. The full sustained chords, feedback, and electronic noise that have lately become merely stupid were once innovative and revolutionary. DEVO wants to clean all that up.

But don't get the idea that DEVO's against rock and roll. God forbid; some think they may be its salvation. "We're against rock and roll bands," smiles Mark. "A new film-maker may be bummed out about the way films are being made, but he wouldn't be against film. Bands aren't contributing anything. They are whacking off, proud to be onstage, caressing their guitars and getting off on their name.

"A band of the '80s has to understand that democracy is over; hippies are over. We're in corporate society, headed for recombinant DNA. A band can't think that these things are bad or put 'em down or hide in the mountains with granola. You have to face that and use it creatively. That's the only way; it's your duty." □

—HOWIE KLEIN Oct. 6, 1978



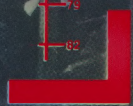
PHOTOGRAPHY: ERIK ARNESEN





PHOTOGRAPHY: MOSHE BRAKHA





76
77
78
79
80

DEVO
GREATEST
MISSSES

1977 ANN EXY INC
 WARNER BROS. RECORDS INC.
 A TIME WARNER COMPANY
 MFG. BY
 18-082 S-084935